

Cultural Enculturation Strategies For Bali Millenial Generations In The Digital Age

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Abstract

This scientific work aims to discuss the strategy of inheriting cultural values through the performing arts for Balinese millennials in the digital era. The digital era which is synonymous with advanced technology, computerized systems, the internet is a challenge in itself for the preservation of the culture of each region in Indonesia. The question :1) why the Balinese culture values is important for the millennial generation in Bali?; 2) how is the cultural value inheritance strategy carried out by the Balinese people in the digital era? This qualitative research targeting millennials was conducted in Bali, which is known to develop a culture-based tourism industry. The research data were collected through field observations, literature study, in-depth interviews with actors and observers of Balinese arts and culture. The data analysis was conducted in a descriptive qualitative manner using symbol theory and social action theory. The results show that: First, the Balinese cultural values is very important for millennial generations to: (a) ensure the continuity of local cultural traditions, (b) maintain local cultural identity, (c) maintain noble cultural values, from identity and reinforce it. The character of the millennial generation as the nation's successor. Second, the inheritance of cultural values of the millennial generation is carried out by: (1) informal strategies namely through the family and local community (social activities, dancing skills, singing), enculturation of cultural values for millennial generation through digital media, (2) formal strategies namely through the initiative of the authorities, related agencies (education and culture, tourism office, customary institutions) to support the sustainability of traditions and local cultural values. As a research finding, the inheritance of cultural values requires active participation of families and local communities.

Introduction

Whole human development begins with the building of the spirit of soul. Whole Indonesian human development is development that does not only pursue intelligence, but also builds people who have a soul with moral and noble morals (Ristekdikti, 2018; Rokhman et al, 2014). Efforts to build an identity and personality with a virtuous soul are more important than building intelligence alone, as outlined in the Indonesian national anthem: "...build up the spirit of soul, build up the body". So, the soul must be built first, not the intelligence of the brain. Cultural arts are an aspect that is directly related to the development of creativity, talent, mental and personality traits of the foundation of human (Ruastiti et al., 2020).

Art is a human work that communicates inner experiences and it is presented beautifully and attractively to stimulate inner experiences in other humans who enjoy it (Susanto, 2002:102; Pradana, 2021). Each region has its own unique culture. The uniqueness of this culture are reflected in the artistic elements (Pradana and Pratiwi, 2020; Pradana and Pratiwi, 2021). The people of the archipelago have a variety of music, dance and painting.

Music, dance and painting have become part of the Indonesian arts and culture repertoire. Almost all ethnic groups in the archipelago have their own distinctive traditional music and dance arts. This uniqueness can be seen from the game technique, presentation method and the form of the musical instruments (Rai et al., 2019). Traditional art has a high spirit of collectivity, so that the character and characteristics of the community can be recognized (Zulyani, 2015; Ruastiti et al., 2021).

The arts and culture of the archipelago have an important function. Its existence is not only a characteristic of the ethnic identity of the archipelago. But fundamentally, art and culture are part of the identity of the Indonesian people. If the art and culture of the archipelago are not cared for, the art and culture of the archipelago will be eroded by the flow of global civilization. In fact, local cultural arts have a great opportunity

to develop as an ethnic identity in the global era. This is because in the global era, people tend to compete to find and display their respective characteristics as part of their respective identities. The global era can be interpreted as a narrowing of the world amid the high frequency of global connections (Robertson, 1992). The global era is marked by global connections that accommodate the economy, social, culture and politics that are spread simultaneously throughout the world.

The Industrial Revolution 4.0 in the global era has had a major impact on the development of artificial intelligence, supercomputers, genetic engineering, innovation and rapid changes that have an impact on business and the economy, government and politics. This symptom is among others, indicated by the many sources of information through social media channels such as Facebook, YouTube and Instagram. The fourth phase of the industrial revolution (4.0) is marked by the development of digitalization and automation, which is a combination of the internet and manufacturing. The process that occurs is social and cultural changes that occur quickly, concerning the basic needs with the wants of society. The basis for this change is actually the fulfillment of human desires and needs quickly and with quality. Therefore, in the industrial revolution, many people change the way people work for manual use to machine-based, automation or digitization.

Amid the influence of the 4.0 industrial revolution, the archipelago arts and culture in Indonesia seem increasingly marginalized. Only a small part of Indonesian people still care for it. The rapid development of digital information and communication technology encourages the development of digital-based entertainment facilities. Through audio-visual broadcasts in the hand (gadget), it is easier for everyone to enjoy a variety of entertainment. This has indirectly reduced the attention of many people to being able to enjoy various types of entertainment, including visual arts, games and performance arts.

In the digital era, millennial generations also seem to prefer a variety of entertainment that can be watched and enjoyed through their gadgets. They tend to leave conventional ways of looking for entertainment, especially enjoying traditional types of arts. So many traditional arts have begun to be forgotten and abandoned by future generations. They are immersed in the online games available in the digital world network. Cultural observers and educators in Bali believe that art and culture can be used as a vehicle for character building. Therefore, since they are in elementary school, children in Bali are involved in various cultural arts activities, including dance activities in their family environment and their *banjar*.

This art-cultural activity that involves children is an interesting phenomenon in the digital era. Children are not just allowed to become consumers of various online games available on their gadgets, but some children in Bali are still taught to know and maintain the arts and culture of their ancestral traditions. The Balinese people seem to continuously strive for cultural preservation by passing on to their generations, so that their culture does not become extinct (Sunanto, 1993). The questions are: (1) Why is the enculturation of Balinese culture is important for the millennial generation in Bali?; (2) How is the cultural inheritance strategy carried out by the Balinese in the digital era?

II. LITERATURE REVIEW

This scientific paper discusses the strategy of inheriting art and culture to millennial generations in Bali. There are a number of previous publications related to the arts and culture of the archipelago and the process of passing it on to future generations. Indonesia from the western tip of Sumatra Island to the eastern tip of Papua is rich in cultural arts. As the title implies about the cultural treasures of the Papuan people. As a basic knowledge of Papua, this book discusses the meaning of Papuan flora and fauna motifs, *noken* as Papuan identity, the tradition of chewing and speaking Papuans, as well as a discussion of Papua's natural wealth, especially in the form of sago and sweet potatoes. Apart from the natural wealth, this book also discusses the richness of material culture in the form of archaeological sites as part of the identity of the Indonesian nation.

There are various arts and cultures of the archipelago that are still alive and growing, including music, dance, and performing arts. In this regard, Romadhan (2018) discusses *Saronen*'s music as a public relations medium. In the public relations management process, local culture is often involved as an activity to support the process. This can be seen in the local culture that exists in Madura, as part of the management process. Like *Saronen*, who is used as part of welcoming guests' activities with the aim of building better relationships. Meanwhile, the culture of *karapansapi* and *sapisonok* are used as part of festival activities with the aim of introducing Madura to the wider community. From the three examples, it can be concluded that the culture inherent in various community activities is used as part of the public relations management process.

Mahdi (2014) discusses the form and function of the traditional arts of *Tong-Tong Prek*, Jatirejo village, AmpelGading sub-district, Pemalang regency. Traditional *Tong-Tong* Art is often presented in events held in village halls, with district officials or in general public celebration events. The interesting thing about this show is the music of *Tong-Tong Prek* with Islamist songs which has been developed into a local community entertainment. The distinctive feature of the Jatirejo Village *Tong-Tong Prek* Art is expressed through the elements in each of the song lyrics, fashion, and make-up. The traditional art of *Tong-Tong Prek* at Jatirejo Village is said to have several functions, including: as an emotional expression, as aesthetic entertainment, as a

means of communication, as a symbolic representation, as a reinforcement for conformity social norms, as a validation of social institutions and religious rituals. As cultural stability that contributes to the integration of local communities. The art of *Tong-Tong Prek* in Jatirejo Village is also said to be able to unite the local community.

As the main destination for cultural tourism in the archipelago, Bali has a wealth of distinctive traditional cultural arts. Iryanti (2000) states that Balinese dance is closely related to the life of its people. Since primitive (pre-Hindu), feudal times until now, Balinese dance has continued to be developed by the community to become a part of their life. The combination of people's beliefs and elements of outside culture makes Balinese dance has a distinctive style and invites tourists to enjoy its views.

Ruastiti (2021) states that the innovation of the Balinese wayangwong performance art was created specifically for the millennial generation. Children seem to like the performing arts that contain educational values because the form of the performance is considered in accordance with their dynamic character. This can be seen from the choreography, plays, and the technology-based way of presentation⁷.

The millennial generation interprets the new performing arts as creative and artistic expression, the identity of today's teenage arts, as a vehicle for viewing as well as guidance of educational values, as a counterculture to the hegemony⁷ of popular culture that is served through cybermedia. It is said that, the findings are important in Ruastiti's research is that the innovative Wayang Wong performance art model is a social engineering that collaborates various parties, traditional arts and technology.

Based on the study of the results of this research, it can be understood that cultural traditions can be used as inspiration, initial knowledge in the development of cultural arts, local wisdom that contains educational values to shape the character of the millennial generation as the nation's successor. Therefore, efforts to pass on art and culture from previous generations to the next generation are very urgent to do.

III. MATERIAL AND METHODS

This scientific work is the result of qualitative research on the Balinese enculturation strategy for millennial generations in Bali. Destination selection cannot be separated from motivational considerations (Pradana, 2019). The location selected for this research was based on the following reasons: (1) Balinese arts and culture have flourished and developed rapidly in relation to tourism in this area, (2) the local government has committed to preserving and developing Balinese arts and culture; (3) there are many art studios, where millennial generations learn to dance. The data collection process was carried out using several techniques, namely through observation by directly seeing dance performances by millennial generations, literature study relate²³ research topics, conducting in-depth interviews with several dance artists and cultural observers in Bali. All data collected were analyzed qualitatively and presented descriptively, namely by explaining and describing the topics studied using symbol theory and social action theory.

IV. RESULTS AND DISCUSSION

4.1 The Urgency of Balinese Cultural Values for Millennial Generation

Cultural arts related to the life of the local community. The existence of art and culture of the people of the archipelago cannot be separated from the context of the sociocultural life of the local community. Likewise, the existence of archipelago arts and culture is also inseparable from the traditional life, customs and culture of its people. The arts and culture of the archipelago are closely related to the traditions and traditional ceremonies of the people of the archipelago such as ceremonies held in life cycle rites, new land clearing ceremonies, harvesting, traveling which are always accompanied by artistic activities, including dance, music, vocals and literature (Ruastiti, 2017).

The existence of traditional arts and culture in the digital era tends to be abandoned by future generations. Ruastiti (2020) said that the traditional Balinese wayangwong performance art tends to be forgotten by the millennial generation in Bali who are very familiar with a variety of modern arts, including music and films available on Youtube. They are also more attracted by various online games. Traditional cultural arts tend to be marginalized and increasingly abandoned by future generations. For this reason, the efforts of various parties to carry out art-culture inheritance to future generations is very important. The importance of cultural practices is reflected in cultural norms and values that have always been shared guidelines and are maintained to be inherited (Atmaja et al., 2019). Cultural inheritance is a process of transferring values and norms carried out and given through learning by the older generation to the next generation.

In order not to disappear in the swallow of time, the archipelago's arts and culture need to be preserved, by passing it on to the next generation. According to the results of interviews with several informants, it can be seen that the inheritance of art and culture of previous generations to the present generation is very important to do, because: First, efforts to inherit art and culture of the millennial generation are needed so that the traditions

and arts and culture of the people of the archipelago remain strong, sustainable. The inheritance of art and culture to the present generation is necessary to ensure the continuity of local cultural traditions.

Second, the effort to inherit art and culture to future generations can be a vehicle for maintaining the ethnic identity of the local arts-culture bearers. Art-culture functions as a characteristic or cultural identity of the people who support the culture concerned (Ruastiti and Pradana, 2020). Local culture as an identity in a wider scope is an aspect that differentiates a nation from another nation. It becomes a differentiation or national identity which in turn forms a harmony when it is aligned with other nations (Jaeni, 2012).

Third, the effort to inherit traditional arts and culture also means an effort to maintain the noble values of art and culture that should be passed on to the next generation. In this connection, one of the informants stated that the arts and culture of the Indonesian people including Balinese arts and culture need to be introduced to children from an early age. *SanggarParipurna*, which is located in Gianyar Regency, seeks to involve children of all ages to make art. So that they know and inherit Balinese arts and culture from their ancestors. Besides that, the arts and culture activities fill the spare time of Balinese young people, who practice art at the *SanggarParipurna* and are automatically introduced to the noble values contained in Balinese arts and culture. Among these cultural values, there are values about the importance of cooperation, the teachings of respecting parents, the obligation to care for nature, and human awareness that is obliged to serve God (*Sang Hyang Widhi*). The values contained in these cultural arts are indirectly needed to shape the character and personality of children.

Character development for the next generation from an early age has become very important in digital era. The next generation in the digital era is required to have a character that will be able to compete globally. They must be able to forge and prepare themselves by doing thought, initiative, sports, heart exercise so that individuals who have character, healthy, intelligent, honest and integrity, care, tough, independent, nationalist, religious (Ristekdikti, 2018; Mulyana, 2004). Efforts to inherit and learn cultural arts, including dance are a strategy or way to change or shape a person's attitude from natural conditions to attitudes or conditions that understand physical, mental functions and understand the social conditions that develop in their environment. Dance education is very important, both for humans individually and for humans socially. Regarding the function of dance for individuals, Ki Hajar Dewantara in Hasan (2000) underlines that dance education can function to (1) refine one's mind; (2) educate the self; and (3) healthy body. Harmony in human life can be achieved by optimizing the three elements of life namely mind, mentality and body in a balanced manner.

The inheritance of art and culture to the millennial generation is important from an early age. Early childhood is a period of growth, a period of learning while playing. Learning while playing can be done through performing arts media. As a form of traditional play, performance art is an ancestral heritage, contains certain cultural values and can be used as a medium for character education. Cultural values contained in traditional games including training an independent attitude, courageous decision-making, full of responsibility, honesty, being controlled by opponents, cooperation, helping and protecting, defending group interests, having a democratic spirit, obeying the rules, being full of calculation, thinking accuracy, courage, acting politely and flexibly. Traditional games also contain creative and reliable human values that will form in the souls of the younger generation so that they will not give up (Windhu, 1992; Swandi et al., 2020).

Learning cultural arts, including dance has a role in the formation of a person's personality. Dance focuses on the needs of emotional development and social intelligence. Emotional intelligence is achieved by self-actualizing through movement. This requires a good appreciation of art and the ability to express it (Pradana, 2012; Arniati et al., 2020). While social intelligence can be achieved by fostering good cooperation with coaches or between dancers, cheerful and confident (Liska, 2018). Several types of dance can be used as a vehicle for character building for the millennial generation (see Table 1).

Table 1
Examples of Balinese art heritage as a medium for the formation of millennial generation characters

Description of the Art of Dance	Analysis Results	The Educational Value it Contains
1) The <i>Janger</i> dance is a Balinese social dance, performed by 10-16 young dancers. <i>Janger</i> dance is classified as a <i>balih-baliha</i> dance whose function is to entertain	<ul style="list-style-type: none"> ✓ It has a simple dance movement pattern/It is not complicated ✓ A little improvised ✓ It can be danced the millennial generation 	<ul style="list-style-type: none"> ✓ Awareness of God's omnipotence ✓ Team work education ✓ tolerance, ✓ democraton education ✓ discipline
2) <i>Kecak</i> dance is a drama played by boys, telling the story of the Ramayana. This dance, which demands the collaboration of all its players, contains a message about the need for awareness of <i>karmapala</i> .	<ul style="list-style-type: none"> ✓ Contains the values needed for the character building of the millennial generation 	<ul style="list-style-type: none"> ✓ independence, ✓ homeland love ✓ leadership ✓ responsible

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| 3) <i>Baris</i> is a dance of heroes with true knight spirit, never going backward for the sake of defending the truth. <i>Baris</i> dance can fall into the category of guardian dance such as Chinese <i>baris</i> dance, or <i>balih-baliha</i> n dance such as single <i>baris</i> dance. | | |
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Source: processed from field findings (Ruastiti, 2020)

Alpha generation as Millennials can be involved in dancing several types of traditional Balinese dance including the *janger* dance, the *kecak* dance and the *baris* dance. According to the informants, it was possible to involve children in the *janger* dance, the *kecak* dance and the *baris* dance because the motion demands of some of these dances were simple enough that they could be followed. As shown in Table 1, the *janger* dance is a Balinese social dance, performed by 10-16 young dancers. *Janger* dance is classified as a *balih-baliha*n dance whose function is to entertain. The *Kecak* dance is played by most of the boys, telling the story of the Ramayana. The dance, which demands the collaboration of all its players contains a message about the need for awareness of *karmapala*. Furthermore, the *baris* dance is a hero dance with a true knight spirit, never going backward for the sake of defending the truth. Various dances are included in the category of *gagahan* dance, a symbol of the dexterity of male soldiers as defenders of the country.

According to semiotics (Pateda, 2001), dance is a cultural symbol that contains its own cultural values. It contains educational values that are important for the formation of the character of the next generation. As shown in Table 1, the art of dance contains educational values, including raising awareness of God's omnipotence, education on teamwork, tolerance, education on democracy, discipline, independence, fairness, leadership, and responsible training.

Apart from being an effort to inherit Balinese culture to future generations, the involvement of the millennial generation in playing the three types of dances (*janger*, *kecak*, *baris*) actually invites children to learn the educational values contained therein. Among the educational values needed in shaping the character of the millennial generation are aware of God's omnipotence, discipline, independence, teamwork, tolerance, education and democracy. Establishing a child's character from an early age can be likened to carving on a gemstone. Character is the same as personality. Personality is considered as a characteristic of a person that comes from the results of the formation received from the environment (Koesoema, 2007: 80).

The noble values contained in culture can be used as a vehicle for building children's character from an early age. Experts say that the education of the millennial generation from an early age is very important considering the potential for intelligence and the basics of a person's behavior to be formed at this age range. This period is so important that children are often called the golden age. For that we need a special learning method according to age. Basically, children love to learn as long as it is done in fun ways of playing. Through playing, they get information about new things through hands-on skill training. The training process, of course must be adjusted according to their age. The educational methods used should be fun to stimulate their creativity to develop.

Efforts to build the character of the next generation are part of building the nation's character. Historically, character building has been a core dynamic of the national process that has occurred non-stop in the historical period, both during the colonial era. Philosophically, character building is a basic necessity in the process of nationhood because only a nation with strong character and identity will exist. Sociocultural, character building is a must for a multicultural nation (Rai S. et al., 2020; Rai S. et al., 2020a). Furthermore, ideologically, character building is an effort to manifest the Pancasila ideology into the life of the nation and the state. Normatively, character building is a concrete manifestation of stepping into the goals of the state. The next generation with character is a nation that remains rooted in the culture of its nation and it is able to compete in the international level. They must be prepared in order to be able to make Indonesia a strong nation in the future (Rokhman et al., 2014).

4.2 Balinese Cultural Inheritance Strategies for Millennial Generation

The existence of cultural arts in Balinese life is very important. Apart from functioning as entertainment, cultural arts are part of the life and traditions of the Balinese Hindu people, even Balinese arts and culture have become part of the main capital of Balinese cultural tourism (Pradana, 2018; Pradana and Parwati, 2017). The continuity of Balinese arts and culture needs to be passed down from generation to generation as part of a tradition. Tradition is something in the digital era, so that the culture of a society in the conception of tradition is a continuity of the past for the present and the future (Purba, 2007: 2; Pradana et al., 2016).

The inheritance process is carried out through transfer learning, ideas, values, and skills. The cultural inheritance system is a way to maintain ideas or skills in a culture in general, art in particular through the learning process. Every traditional art has its own inheritance pattern, this pattern will affect the existence of the art.

In general, there are two inheritance systems, namely vertical transmission and horizontal transmission. Vertical transmission is an inheritance system that takes place through a genetic mechanism that is passed down from time to time across generations, which involves the inheritance of cultural characteristics from parents to posterity. In upright inheritance, parents pass on values, skills, beliefs, cultural motives, and so on to their children and grandchildren. Therefore, erect inheritance is also called biological transmission, which is a system of inheritance that is biological in nature. Horizontal transmission (oblique inheritance) is a system of inheritance that takes place through educational institutions such as schools or studios. Horizontal transmission occurs when someone learns from adults or institutions (Adhipura, 2013: 43).

In line with the opinion of Giddens (2003) and Adhipura (2013), the process of inheriting Balinese arts and culture also takes place formally and informally. Formal cultural inheritance can be done through academic education from elementary to tertiary level, through related institutions (education, culture, tourism and traditional institutions / *pakraman* villages). Furthermore, the strategy of inheriting Balinese arts and culture through informal channels takes place naturally through the local family and communities.

Table 2
Strategies of Balinese Art and Cultural Enculturation

Strategy	Cultural Enculturation	Executor / Path
Informal	Socialization of enculturation funds in the family environment	Family (personal, collective / family trainer)
	Coaching, training, appreciation of Balinese cultural arts through local artist groups	The local art studio, banjar / traditional village
Formal	Assess, develop cultural arts through education (intra-extracurricular).	The formal education institution of pre-elementary school - college
	Assess, develop cultural arts through study / research	Institute for research / studies of arts and culture
	Balinese cultural arts competitions and festivals	Implemented by the local government of Bali through the Bali Arts Festival (PKB) every year

Source: Processed from field data (Ruastiti, 2020).

Table 2 shows the strategies of Balinese culture enculturation in an informal and formal way. First, art-cultural inheritance through informal channels is carried out by the smallest social unit, namely the family. In this regard, the artist family carries out the socialization and enculturation of art and culture to the millennial generation. Similar to the view of Giddens (2003), the family has an important role in the process of inheriting Balinese culture to future generations. The socialization process by the family is collectively supported by artists who are members of a community or art gallery that live at the *banjar* or traditional village. Examples of the inheritance of Balinese cultural arts were carried out by the *Sekdut* studio in Denpasar City and *Sanggar Paripurna*, Gianyar. The main Balinese arts and culture developed by *Sekdut* are *drama gongs*, while *Sanggar Paripurna* mainly works on performing arts, including the traditional Balinese *wayang wong*.

Second, the *sanggar* which is located in Denpasar City and Gianyar Regency, gathers and trains Balinese young people to appreciate the arts and culture of the ancestors. In the 2019-2020 period, one of the programs implemented by *Sanggar Paripurna* is to support the Indonesian Institute of the Arts (ISI) Denpasar in the development of the millennial wayang wong performance art model. A total of 120 children aged 3-18 years were recruited to become the main players in the millennial *wayang wong*, as shown in the following picture.



Figure 1. Balinese Enculturation to Millennial Generation through Millennial Wayang Wong
(Source: Ruastiti, 2019)

Second, the inheritance of Balinese cultural through arts formal channels. This is done by studying and developing new antique of cultural arts through intra-extracurricular education carried out by formal educational institutions involving those aged 3-18 years. The process of inheriting Balinese culture arts is also carried out through the Research Institute / Balinese arts and culture studies. Through this research institute, a variety of creativity, new arts and cultural innovations have been documented.

In addition, efforts to inherit Balinese arts and culture are also supported by competitions and cultural arts festivals held in each city in Bali. In Denpasar City and Gianyar Regency, periodically Balinese arts and culture festivals are held. Every year, the local government of Bali also holds the Bali Arts Festival (PKB). Besides being able to stimulate the life of Balinese arts and culture, directly or indirectly the Balinese arts and culture festival event is also a vehicle for the effective heritage of cultural arts from generation to generation.

In the current era of globalization, the existence of local culture has the opportunity to rise to color national culture, even global culture. Local culture can have a great opportunity to form a new cultural identity in globalization. The process of formal and informal Balinese cultural art inheritance besides being able to guarantee the continuity of tradition and art-culture, has also strengthened the identity and cultural identity of the Balinese Hindu people.

V. CONCLUSION AND SUGGESTION

5.1 CONCLUSION

Based on the above description, it can be concluded that the Balinese cultural values is very important for millennials to: (a) ensure the continuity of local cultural traditions, (b) maintain the cultural identity of the local area, (c) maintain the noble cultural values needed to character building for the children concerned.

The Balinese cultural enculturation strategies for millennials in Bali : (1) informal strategies, namely the role of the family and the local community in socializing, enculturating cultural values for those concerned, (2) formal strategies, namely the initiative of the authorities through related services (education and culture, tourism offices, traditional institutions) in supporting the sustainability of traditions and local cultural values. The process of inheriting cultural values requires the active participation of families and local communities.

5.2 SUGGESTION

As part of the rich tradition and cultural arts of the Indonesian people, Balinese arts and culture need to be developed and passed on to future generations from an early age. The process of art-cultural inheritance requires the active participation of families and local communities.

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